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4. — 1. *The Diary of an Ennuyée*. By MRS. JAMESON. Boston : Ticknor and Fields. 1857. 32mo. pp. 341. [Blue and Gold.]
2. *Memoirs of the Loves of the Poets. Biographical Sketches of Women celebrated in Ancient and Modern Poetry*. By MRS. JAMESON. Boston : Ticknor and Fields. 1857. 32mo. pp. 517. [Blue and Gold.]
3. *Characteristics of Women, Moral, Poetical, and Historical*. By MRS. JAMESON. Boston : Ticknor and Fields. 1857. 32mo. pp. 467. [Blue and Gold.]
4. *Sketches of Art, Literature, and Character*. By MRS. JAMESON. Boston : Ticknor and Fields. 1857. 32mo. pp. 502. [Blue and Gold.]

It is scarcely necessary to say anything by way of criticism upon these books. Nearly an entire generation has elapsed since the earliest of the four was first published ; all have been frequently reprinted in various forms ; and all are more or less familiar to cultivated readers. Yet we cannot permit the opportunity afforded by their republication in a beautiful pocket edition to pass without some recognition of Mrs. Jameson's long-continued and honorable literary labors. Her first work, "*The Diary of an Ennuyée*," was published anonymously in 1826, and was received with considerable favor, though it had some faults which are not to be found in her subsequent writings. Three years later, she published "*The Loves of the Poets*," a charming contribution to critical and biographical literature. This was soon followed by her "*Lives of Celebrated Female Sovereigns*," and then by the "*Characteristics of Women*," deservedly the most popular of her early writings. Her reputation was now beginning to be established, and it was increased by the publication, in 1833, of "*The Beauties of the Court of Charles the Second*," a series of beautifully illustrated sketches of those lovely and profligate women whose features are so well known to us through Sir Peter Lely's portraits and Count Grammont's descriptions. Since that time her works have been chiefly contributions to the literature of art. Among them are two hand-books of the public and private galleries in London, and the series upon *Christian Art* which has given her a place among the most distinguished art-critics. In addition to these volumes she has also published a sketch of her Cisatlantic life, under the title of "*Winter Studies and Summer Rambles in Canada*," some translations from the German, a volume of *Memoirs and Essays*, a suggestive *Commonplace Book*, and two thoughtful and well-considered lectures upon *Sisters of Charity* and the *Communion of Labor*.

This rapid summary will show how various have been her labors ; and it is no small praise to add, that in all she has acquitted herself with an ability which establishes her right to deal with such diverse themes.

As a biographer and essayist Mrs. Jameson exhibits a cultivated taste, conversance with the best writers, and frequently great calmness and sobriety of judgment and keen critical acumen. Her *Characteristics of Women* holds a high place in Shakespearian literature ; and her recently published lectures upon the rights and relations of Woman are among the best essays on that much-vexed subject which have fallen under our notice. But it is chiefly by her works on *Christian Art* that she is known. These volumes show unusual familiarity with her subject, a quick sense of beauty, and clear-sighted discrimination in her estimate of pictures, and are among the richest contributions to the literature of art. Written in a graceful and eloquent style, and pervaded by a pure and elevated spirit, they have done much to make English and American readers acquainted with the sacred and legendary art of the Middle Age.

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5. — *Montaigne the Essayist. A Biography.* By BAYLE ST. JOHN. With Illustrations. London : Chapman and Hall. 1858. 2 vols. 16mo. pp. 336, 327.

THIS biography, as we learn from the Preface, is the first of a series in which the author designs to exhibit “a view of the formation and variations of opinion, prejudice, character, taste, and to a certain extent manners, in France, from the time of Rabelais to that of Rousseau.” It is written in a careless, colloquial style, showing little precision in the use of words, and none of the higher graces of expression. But these defects are evidently to be traced to haste and an ill-regulated desire in the writer to be thought lively and entertaining, rather than to a want of practice. A little pruning would have removed from his work many inelegances, and prevented the occurrence of some discrepancies and contradictory opinions. His knowledge of his subject is ample ; and he has not hesitated to make diligent use of the materials collected by previous writers.

“During fifteen years,” he says, “every interval of repose has been occupied in this study, — charming intervals, though often unblessed by any valuable result ; and if no manuscript journal, note, or register has been first stripped of its dust by me, — if no local tradition of importance has met my ear after escaping the diligence of provincial enthusiasm, — I believe that these volumes contain a narrative entirely new.”